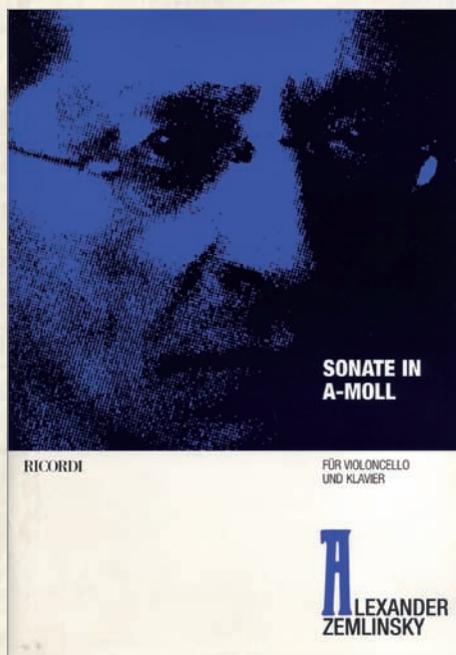


ALEXANDER ZEMLINSKY

Complete publication of all posthumous works in cooperation with the Alexander-Zemlinsky-Fonds, Vienna



Editorial board: Anthony Beaumont, Reinhold Quandt

At the end of his life, Zemlinsky could look back on a creative career that had spanned over half a century. With the exception of a comparatively fallow period during the mid-1920s, he had composed profusely, often at great speed, producing a steady flow of works in almost every genre. Luck had not always been on his side, however. Of his eight operas, only two met during his lifetime with real success, and only four were published. Several other large-scale works were abandoned or simply set aside.

Where other composers strove incessantly to promote their music, Zemlinsky's attitude was fatalistic: 'My time will come after my death', he would say. Fortunately, he rarely destroyed anything he had put to paper. In 1938, before seeking exile in America, he destroyed his personal correspondence, primarily to protect his friends and colleagues from persecution by the Nazis, but made every effort to preserve his compositions, which were shipped to the US in three large crates. After his death, this collection was sold privately and later bequeathed to The Library of Congress. The 'Alexander Zemlinsky Collection' in Washington D.C. houses a wealth of manuscripts, including not only sketches and drafts, but also a large number of completed works, many of which remained unperformed until long after Zemlinsky's death. Other titles originally presumed lost have come to light elsewhere, sometimes in the most unexpected of locations. A case in point is the Cello Sonata of 1893, of which the manuscript was discovered at a farm-house in North Wales.

Since the early 1990s, G. Ricordi Verlag in Munich has striven to publish all of Zemlinsky's posthumous works. This task is being accomplished in collaboration with General Editor Antony Beaumont and with the support of the International Alexander Zemlinsky Fonds in Vienna. Many a manuscript that appeared at first sight to be fragmentary (notably the opera 'Der König Kandaules') has turned out on closer inspection to be complete. Others have proved difficult to decipher. It takes much time and patience to prepare such works for publication, but the results have invariably justified the efforts. Over the years, the repertoires of opera, orchestral music, chamber music and lieder has been enriched by a large quantity of finely wrought, eminently performable music.

During the coming years, G. Ricordi Verlag, Munich will be presenting two orchestral works composed in 1894/5, 'Eine Lustspielouvertüre' and 'Suite in A minor', neither of which have been performed in our time, as well as a new edition of Zemlinsky's second opera, 'Es war einmal...'. The original volume of Posthumous Songs will be extended by several further items, and it is not inconceivable that other titles in other genres will also come to light. The process of discovery and publication is on-going.

Titles Already Available

STAGE WORKS

Der Traumgörge

Edited by Antony Beaumont
1 volume, pp. 446, 29,7 x 42 cm
SY 5011

Der König Kandaules

Orchestration completed by Antony Beaumont
1 volume, pp. 459, 21 x 29,7 cm (study core)
SY 5012

Ein Lichtstrahl (melodrama)

Edited by Antony Beaumont and Wulf Konold
1 volume, pp. 54, 25 x 35,3 cm
SY 5007

Incidental Music

Incidental music to Shakespeare's Cymbeline
Edited by Antony Beaumont
1 volume, pp. 86, 29,7 x 42 cm
SY 5041

Voice and Orchestra

Waldgespräch
Edited by Antony Beaumont
1 volume, pp. 24, 29,7 x 42 cm
SY 5027

Maiblumen blühten überall for soprano and string orchestra

Adaptation by Antony Beaumont
1 volume, pp. 24, 25 x 35,3 cm
SY 5030

Zwei Gedichte

Edited by Antony Beaumont
1 volume, pp. 24, 21 x 29,7 cm
SY 5008/01

Suite from the incidental music to Shakespeare's Cymbeline

Edited by Antony Beaumont
1 volume, pp. 54, 29,7 x 42 cm
SY 5028

CHORAL

Frühlingsbegräbnis

Edited by Antony Beaumont
1 volume, pp. 76, 21 x 29,7 cm
SY 5010

Zwei Gesänge

Reconstructed by Antony Beaumont
1 volume, pp. 54, 25 x 35,3 cm
SY 5037

Titles already available (continued)

Minnelied

Edited by Antony Beaumont
1 volume, pp. 20, 21 x 29,7 cm
SY 5024

Hochzeitsgesang

Edited by Antony Beaumont
1 volume, pp. 16, 21 x 29,7 cm
SY 5025

Aurikelchen

Edited by Antony Beaumont
1 volume, pp. 8, 21 x 29,7 cm
SY 5023

VOICE AND PIANO

Posthumous Songs

Edited by Antony Beaumont
1 volume, pp. 188, 21 x 29,7 cm
SY 5002

ORCHESTRAL

Symphony in d minor

Edited by Antony Beaumont
1 volume, pp. 146, 29,7 x 42 cm
SY 5013/01

Prelude to "Es war einmal..."

Edited by Antony Beaumont
1 volume, pp. 17, 21 x 29,7 cm (study score)
SY 5039/08

Intermezzo from "Es war einmal..."

Edited by Antony Beaumont
1 volume, pp. 38, 21 x 29,7 cm (study score)
SY 5047/08

Drei Balletstücke

Edited by Antony Beaumont
1 volume, pp. 112, 29,7 x 42 cm
SY 5004

Ein Tanzpoem (available only on hire at the moment)

Edited by Antony Beaumont
1 volume, pp. 193, 42x29,5 cm
SY 5003

CHAMBER MUSIC

String Quartet in e minor (1893)

Edited by Antony Beaumont & Werner Loll
1 volume, pp. 48, 21 x 29,7 cm
SY 5019

Two Movements for string quintet (1894/5)

Edited by Antony Beaumont & Werner Loll
1 volume, pp. 48, 21 x 29,7 cm
SY 5014

Two movements for string quartet (1927)

Edited by Antony Beaumont & Werner Loll
1 volume, pp. 32, 21 x 29,7 cm
SY 5015

Maiblumen blühten überall for soprano and string sextet

Edited by Antony Beaumont & Werner Loll
1 volume, pp. 24, 25 x 35,3 cm
SY 5009/03

Clarinet quartet (two fragments)

Edited by Antony Beaumont
1 volume, pp. 25, 25 x 35,3 cm
SY 5042

Sonata in A minor for violoncello and piano

Edited by Antony Beaumont
1 volume, pp. 68, 25 x 35,3 cm
SY 5045

Three pieces for violoncello and piano

Edited by Antony Beaumont
1 volume, pp. 20, 25 x 35,3 cm
SY 5046

PIANO MUSIC

Selected piano pieces

Edited by Antony Beaumont
1 volume, pp. 40, 25 x 35,3 cm
SY 5016

Ein Lichtstrahl

Edited by Antony Beaumont